

INDEX TO VOLUME 17

Compiled by Jim Farrington

Personal names are identified as author or composer *a*, compiler *c*, editor *e*, performer *p*, reviewer *r*, or subject *s*. Subject entries (e.g., Jazz) are interfiled. Titles of *American Music* articles are in quotation marks; titles of books and records are italicized. Recordings are differentiated by the abbreviation *rec.*

- All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (Burkholder, *a*; Tick, *r*) 2:200-205
- American Repertory Singers, *p* 2:234-235
- Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (Block, *a*; Gardner, *r*) 2:219-222
- Barber, Samuel, *a. Chamber music, rec* (Laird, *r*) 2:238-240
- Barr, Cyrilla, *a. Elizabeth Sprague Coolidge: American Patron of Music* (Gardner, *r*) 2:219-222; and Locke, *e. Cultivating Music in America: Women Patrons and Activists since 1860* (Smith, *r*) 2:216-219
- Beach, Amy, *s* 2:219-222
- "Before the Deluge: The Technoculture of Song Sheet Publishing Viewed from late Nineteenth-Century Galveston," (Gay, Jr., *a*) 4:396-421
- Berlin, Irving, *s* 3:357-60
- "Black Music in the Circum-Caribbean," (Floyd, Jr., *a*) 1:1-37
- Block, Adrienne Fried, *a. Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (Gardner, *r*) 2:219-222
- Braxton, Anthony, *s* 2:205-215
- Brewer, Roy C., *a. "The Use of Habanera Rhythm in Rockabilly Music"* 3:300-317
- Burkholder, J. Peter, *a. All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (Tick, *r*) 2:200-205
- Burleigh Harry T., *a. From the Southland: Songs, Piano Sketches and Spirituals of Harry T. Burleigh, rec. Deep River: Songs and Spirituals of Harry T. Burleigh, rec.* (Ward, *r*) 2:231-233
- Cage, John, *s* 3:355-357
- Carter, Elliott, *a. Pastoral, rec.* (Gbur, *r*) 2:242-244
- Cecil Effinger: *A Colorado Composer* (Worster, *a*; Nicholls, *r*) 3:361-362
- Charles Ives: A Life with Music* (Swafford, *a*; Tick, *r*) 2:200-205
- "Choirs in the Methodist Episcopal Church, 1800-1860," (Yardley, *a*) 1:39-64
- Coming Up Roses: The Broadway Musical in the 1950s* (Mordden, *a*; Shaiman, *r*) 3:362-364

- "Composer for an Ideological Age: A Review Essay," (Tick, *r*) 2:200-205
- Cooke, Nym, *r* 4:472-479
- Copeland, Robert M., *r* 2:234-235
- Cox, Kevin L., *r* 2:235-238
- Crawford, Ruth, *a*. *Sonata for Violin and Piano, Piano Study in Mixed Accents, Nine Preludes for Piano, Diaphonic Suite for Solo Flute or Oboe, Three Songs to Poems by Carl Sandburg, Suite for Wind Quintet*, rec. (Schneider, *r*) 1:118-120
- Crockett, Donald, *a*. *Celestial Mechanics*, rec. (Schwartz, *r*) 1:117-118
- Cultivating Music in America: Women Patrons and Activists since 1860 (Locke and Barr, *e*; Smith, *r*) 2:216-219
- "Dane Rudhyar's Vision of American Dissonance," Oja, *a*. 2:129-145
- Dell'Antonio, Andrew, *a*. "Florestan and Butt-Head: A Glimpse into Postmodern Music Criticism," 1:65-86
- "'Dizzy Atmosphere': The Challenge of Bebop," (Porter, *a*) 4:422-446
- Dougan, John, *a*. "The Mistakes of Yesterday, the Hopes of Tomorrow: Prison, Pop Music, and the Prisonaires," 4:447-468
- "Early American Military Music," (Howe, *a*) 1:87-116
- Effinger, Cecil, *s* 3:361-362
- Elizabeth Sprague Coolidge: *American Patron of Music* (Barr, *a*; Gardner, *r*) 2:219-222
- Endless Light: *Spiritual Songs by a New Generation*, rec (Cooke, *r*) 4:472-479
- Fast, Susan, *a*. "Rethinking Issues of Gender and Sexuality in Led Zeppelin: A Woman's View of Pleasure and Power in Hard Rock," 3:245-299
- Five Pieces for English Horn and Piano*, rec (Marvin, *a*; Gbur, *r*) 2:242-244
- "Florestan and Butt-head: A Glimpse into Postmodern Music Criticism," (Dell'Antonio, *a*) 1:65-86
- Floyd, Jr., Samuel A., *a*. "Black Music in the Circum-Caribbean," 1:1-37
- From the Southland: Songs, Piano Sketches and Spirituals of Harry T. Burleigh*, rec (Burleigh, *a*; Ward, *r*) 2:231-233
- Für Wolfgang Amadeus von Donald Crockett, Stephen Hartke, Libby Larsen, Rand Steiger, Los Angeles Chamber Orchestra*, rec (Schwartz, *r*) 1:117-118
- Galveston*, 4:396-421
- Gardner, Kara Anne, *r* 2:219-222
- Garofalo, Reebee, *a*. "Music and Industry in the Twentieth Century," 3:318-354
- Gay, Jr., Leslie C., *a*. "Before the Deluge: The Technoculture of Song Sheet Publishing Viewed from Late Nineteenth-Century Galveston," 4: 396-421
- "God's Gift to Us Girls': Crooning, Gender, and the Re-creation of American Popular Song, 1928-1933," (McCracken, *a*) 4:365-395
- Ghostly Psalms: Anglo-American Psalmody from 1550-1800*, rec (Cooke, *r*) 4:472-479
- Harrison, Lou, *s* 2:146-178, 2:222-224
- Harrison Kerr: Portrait of a Twentieth-Century American Composer* (Kohlenberg, *a*; Nicholls, *r*) 3:361-362
- Hartke, Stephen, *a*. *Wir Küssen Ihnen tausendmal die Hände*, rec (Schwartz, *r*) 1:117-118
- Hindemith, Paul, *a*. *Sonate für English Horn und Piano*, rec (Gbur, *r*) 2:242-244
- His Majestie's Clerkes, *p* 4:472-479
- Hove, Carolyn, *p* 2:242-244
- Howe, Warren P., *a*. "Early American Military Music," 1:87-116
- Irving Berlin: *American Troubadour* (Jablonski, *a*; Sears, *r*) 3:357-360
- Ives, Charles, *s* 2:200-205
- Jablonski, Edward, *a*. *Irving Berlin: American Troubadour* (Sears, *r*) 3:357-360
- Jasen, David A. and Gene Jones, *a*. *Spreadin' Rhythm Around: Black Popular Songwriters, 1880-1930* (Sears, *r*) 3:357-360
- Jazz*, 2:205-215, 4:422-446
- Jazz in American Culture* (Peretti, *a*; Ramsey, *r*) 2:205-215
- John Cage: Composed in America* (Junkerman and Perloff, *e*; Patterson, *r*) 3:355-357
- Jones, Gene and David A. Jasen, *a*. *Spreadin' Rhythm Around: Black Popular Songwriters, 1880-1930* (Sears, *r*) 3:357-360
- Junkerman, Charles and Marjorie Perloff, *e*. *John Cage: Composed in America* (Patterson, *r*) 3:355-357
- Katz, Mark, *r* 4:469-471
- Kenney, William Howland, *a*. *Recorded*

- Music in American Life: The Phonograph and Popular Memory, 1890-1945* (Katz, r) 4:469-471
- Kerr, Harrison, s 3:361-362
- Kohlenberg, Randy B., a. *Harrison Kerr: Portrait of a Twentieth-Century American Composer* (Nicholls, r) 3:361-362
- Laird, Paul R., r 2:238-240
- Larsen, Libby, a. *Schoenberg, Schenker, and Schillinger, rec* (Schwartz, r) 1:117-118
- Led Zeppelin, s 3:245-299
- Lieberman, Fredric and Leta E. Miller, a. "Lou Harrison and the American Gamelan" 2:146-178; *Lou Harrison: Composing a World* (Von Glahn, r) 2:222-224
- Locke, Ralph P. and Cyrilla Barr, e. *Cultivating Music in America: Women Patrons and Activists since 1860* (Smith, r) 2:216-219
- Lou Harrison: Composing a World* (Miller and Lieberman, a; Von Glahn, r) 2:222-224
- "Lou Harrison and the American Gamelan," (Miller and Lieberman, a) 2:146-178
- McCracken, Allison, a. "'God's Gift to Us Girls': Crooning, Gender, and the Recreation of American Popular Song, 1928-1933," 4:365-95
- Marvin, John, a. *Five Pieces for English Horn and Piano, rec* (Gbur, r) 2:242-244
- "Meetings along the Edge: Svava and Tala in American Minimal Music," (Welch, a) 2:179-199
- Methodist music*, 1:39-64
- Military music*, 1:87-116
- Miller, Leta E. and Fredric Lieberman, a. "Lou Harrison and the American Gamelan" 2:146-178; *Lou Harrison: Composing a World* (Von Glahn, r) 2:222-224
- Minimalists* (Schwarz, a; Richardson, r) 2:225-229
- "The Mistakes of Yesterday, the Hopes of Tomorrow: Prison, Pop Music, and the Prisonaires," (Dougan, a) 4:447-468
- Monson, Ingrid, a. *Saying Something: Jazz Improvisation and Interaction* (Ramsey, r) 2:205-215
- Mordden, Ethan, a. *Coming Up Roses: The Broadway Musical in the 1950s* (Shaiman, r) 3:362-364
- "Music and Industry in the Twentieth Century," (Garofalo, a) 3:318-354
- New Musical Figurations: Anthony Braxton's Cultural Critique* (Radano, a; Ramsey, r) 2:205-215
- Nicholls, David, r 3:361-362; "Introduction [to special issue] Reaching beyond the West: Asian Resonances in American Radicalism," 2:125-128
- Oja, Carol J., a. "Dane Rudhyar's Vision of American Dissonance," 2:129-145
- Parable XV* (Persichetti, a; Gbur, r) 2:242-244
- Pastoral, rec* (Carter, a; Gbur, r) 2:242-244
- Patterson, David, r 3:355-357
- Peretti, Burton W., a. *Jazz in American Culture* (Ramsey, r) 2:205-215
- Perloff, Marjorie and Charles Junkerman, e. *John Cage: Composed in America* (Patterson, r) 3:355-357
- Persichetti, Vincent, a. *Parable XV*, op. 128, rec (Gbur, r) 2:242-244
- Popular music*, 3:357-360, 4:365-395
- Porter, Eric, a. "'Dizzy Atmosphere': The Challenge of Bebop," 4:422-446
- The Prisonaires*, s 4:447-468
- Quintet of the Americas*, p (Cox, r) 2:235-238
- Radano, Ronald M., a. *New Musical Figurations: Anthony Braxton's Cultural Critique* (Ramsey, r) 2:205-215
- Ramsey, Guy, r. "Who Matters: The New and Improved White Jazz-Literati," 2:205-215
- "Reaching Beyond the West: Asian Resonances in American Radicalism," (Nicholls, a) 2:125-128
- Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945* (Kenney, a; Katz, r) 4:469-471
- "Rethinking Issues of Gender and Sexuality in Led Zeppelin: A Woman's View of Pleasure and Power in Hard Rock," (Fast, a) 3: 245-299
- Richardson, John, r 2:225-229
- Rock music*, 3:245-299
- Rudhyar, Dane, s 2:129-145
- Salonen, Esa-Pekka, a. *Second Meeting, rec* (Gbur, r) 2:242-244
- Saying Something: Jazz Improvisation and Interaction* (Monson, a; Ramsey, r) 2:205-215
- Schneider, Wayne, r 1:118-120; 2:240-242

- Schoenberg, Schenker, and Schillinger, *rec* (Larsen, a; Schwartz, r) 1:117-118
- Schwartz, Elliott, r 1:117-118
- Schwarz, K. Robert, a. *Minimalists* (Richardson, r) 2:225-229
- Sears, Ann, r 3:357-360
- Second Meeting, rec* (Salonen, a; Gbur, r) 2:242-244
- Shaiman, Mark, r 3:362-364
- The Shapenote Album, rec* (Cooke, r) 4:472-79
- Sheet music*, 4:396-421
- Smith, Catherine Parsons, r 2:216-219
- Sonate für English Horn and Piano, rec* (Hindemith, a, Gbur, r) 1:117-118
- Spreadin' Rhythm Around: Black Popular Songwriters, 1880-1930* (Jasen and Jones, a; Sears, r) 3:357-360
- Steiger, Rand, a. *Woven Serenade, rec* (Schwartz, r) 1:117-118
- Stevens, Thomas, a. *Triangles IV, rec* (Gbur, r) 2:242-244
- Svard, Lois, a. *With and without Memory* (Schneider, r) 2:240-242
- Swafford, Jan, a. *Charles Ives: A Life with Music* (Tick, r) 2:200-205
- Tick, Judith, r. "Composer for an Ideological Age," 2:200-205
- Triangles IV, rec* (Stevens, a; Gbur, r) 2:242-44
- The Tudor Choir, p 4:472-479
- "The Use of *Habanera* Rhythm in Rockabilly Music," (Brewer, a) 3:300-317
- Vallee, Rudy, s 4:365-395
- Village Harmony, p 4:472-479
- Von Glahn, Denise, r 2:222-224
- Ward, Keith, r 2:231-233
- Welch, Allison, a. "Meetings along the Edge: Svava and Tala in American Minimal Music," 2:179-199
- "Who Matters: The New and Improved White Jazz-Literati," (Ramsey, r) 2:205-215
- Wir Küssen Ihnen tausendmal die Hände, rec* (Hartke, a; Schwartz, r) 1:117-118
- With and without Memory* (Svard, a; Schneider, r) 2:240-242
- Women in music*, 2:216-222
- Worster, Larry, a. *Cecil Effinger: A Colorado Composer*. (Nicholls, r) 3:361-362
- Woven Serenade, rec* (Steiger, a; Schwartz, r) 1:117-118
- Yardley, Anne Bagnall, a. "Choirs in the Methodist Episcopal Church, 1800-1860," 1:39-64

